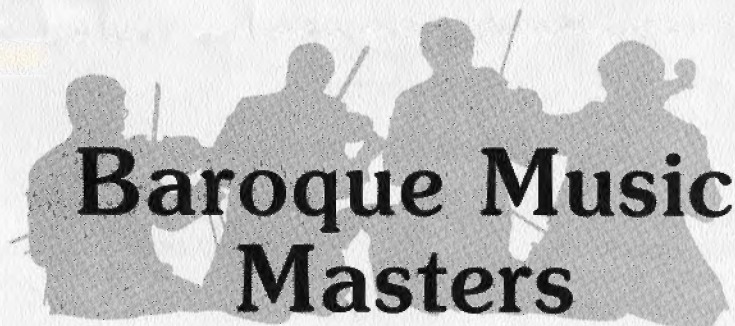


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FIFTH CONCERT

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**Shepherd School of Music**

PRESENT THE



**Judith Norell, harpsichord**  
**Marcia Mulroney, transverse flute**  
**Elaine Scott Banks, baroque violoncello**

Hamman Hall

Thursday, March 1, 1979  
8:00 P.M.

Rice University



## PROGRAM

Trio Sonata in D Major for Flute, Violoncello  
and Continuo, Op. 2, No. 8.....**Jean-Marie Leclair**

Adagio  
Allegro  
Sarabanda  
Allegro assai

Suite in G Major for Violoncello Solo,  
BMV 1007.....**J. S. Bach**

Prelude  
Allemande  
Courante  
Sarabande  
Minuet I and II  
Gigue

Sonata in D Major for Harpsichord,  
Flute and Cello.....**J. C. F. Bach**

Allegro con spirito  
Andante  
Rondo Scherzo

## Intermission

Sonata in G Major for Flute  
and Basso Continuo.....**Pietro Antonio Locatelli**

Adagio  
Allegro  
Largo  
Allegro

Wurttemberg Sonata No. 1 in A Minor  
for Harpsichord.....**C. P. E. Bach**

Moderato  
Andante  
Allegro assai

Pieces de Clavecin en Concert No. 1 en Do pour  
Clavecin, Flute et Violoncello.....**Jean-Phillipe Rameau**

La Coulicam  
La Livri  
Le Vezinet

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### HOUSTON FRIENDS OF MUSIC NINETEENTH SEASON

#### HOUSTON FRIENDS OF MUSIC / SHEPHERD SCHOOL OF MUSIC SECOND SEASON

October 19, 1978..... Prague String Quartet  
November 1, 1978..... Paillard Chamber Orchestra  
December 10, 1978..... Friedman, Vardi, Silberstein String Trio  
February 1, 1979..... Tel Aviv String Quartet,  
with Yona Ettlinger, Clarinet  
March 1, 1979..... Baroque Music Masters  
March 21, 1979..... Vermeer String Quartet  
April 11, 1979..... Borodin String Quartet  
May 2, 1979..... Shepherd Woodwind Quintet

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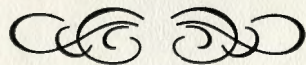
## The Baroque Music Masters

The Baroque Music Masters was founded in 1974 to play music of the 17th and 18th centuries on authentic instruments for modern audiences.

**Judith Norell**, director and harpsichordist, a graduate of Swarthmore College, Rubin College of Music in Israel, and the Juilliard School of Music, has given concerts throughout the United States and Europe. Among others, she has been soloist with the National Arts Center Orchestra in Ottawa, the Kennedy Center Chamber Orchestra in Washington, DC, and the Philharmonia Virtuosi in New York City. Ms. Norell has also conducted operas by Purcell and Rameau in Washington and Monteverdi in New York. She records for Columbia, Vox, Sine Qua Non and Musical Heritage.

**Marcia Mulroney**, transverse flute, a graduate of the New England Conservatory of Music, plays a Prescott copy of a Grenzer flute built ca. 1710. A regular participant in the concert series at the Addison Gallery of Art, the Phillips Academy in Andover, and the Museum of Fine Arts in Boston, she made her debut with the Baltimore Symphony at the age of fifteen.

**Elaine Scott Banks**, Baroque violoncello, plays an instrument built by John Banks ca. 1780 in England. She attended Oberlin and Westminster Choir Colleges, receiving first prize for cello, then a conducting degree. Her widely varied professional experience includes performances at the Spoleto Festival and the Casals Festival in Puerto Rico. She headed the music department at Solebury School in Pennsylvania before moving to New York City.



## PROGRAM NOTES

**JEAN-MARIE LECLAIR (1697-1764), Trio Sonata in D Major, Op. 2, No. 8.** Leclair, the most famous of eight children of a Lyonnais master lace maker led a life as colorful as his music. He started as a ballet master (like Jean-Baptiste Lully), and became a virtuoso violinist who wrote most of his music for that instrument. He was assassinated in 1764 and his murderer was never found.

The Trio Sonata in D Major for flute and violoncello or viola da gamba is the only piece for that combination of instruments among all of his works. The cello is generally used as a "continuo" instrument, playing the bass line together with the harpsichord. In this piece, both the flute and cello appear as solosits.

**J. S. BACH (1685-1750), Suite in G Major for Violoncello Solo, BMV 1007.** Most of Bach's chamber music was written when he was at the Court of Cothen, before he became Cantor of the St. Thomas School at Leipzig. The six suites for violoncello demonstrate his ability to create the illusion of a full harmonic and contrapuntal texture by means of multiple stops and single melodic lines which outline or suggest an interplay of independent voices - a technique going back to the lutenists of the Renaissance, and related to the style of the French lutenists and clavecinists of the middle Baroque, whose music he knew intimately. The suite is arranged in typical dance movement progression, with the obligatory *prelude, allemande, courante, sarabande* and *gigue*. The minuets in the Suite in G Major were replaced by different dance movements in the other five suites.

**J. C. F. BACH (1732-1795), Sonata in D Major for Harpsichord, Flute and Cello.** Johann Christoph Friedrich Bach was the eldest surviving son of J. S. Bach's second marriage, to Anna Magdalena Wulcken. Starting as a law student, he soon turned, as many of Bach's other sons, to music. He was in the service of Count Wilhelm of Buckeburg until his death. The Sonata in D Major for Cembalo concertato, accompanied by flute and violoncello is a cheerful, light piece, of that transitional period between the Baroque and the Classical periods.

**Pietro Antonio Locatelli (1695-1764), Sonata in G Major for Flute and Basso Continuo.** A renowned violin virtuoso, he studied with Corelli in Rome, concertized widely, and eventually settled in Amsterdam, where he sold his own publications, as well as his special brand of violin, viola and cello strings. Often called the 18th-century Paganini, he nevertheless wrote 12 sonatas for the flute. Written in typical "sonata da chiesa" style (slow-fast-slow-fast), these sonatas are "tours de force" for the flute, particularly when one thinks of the open-holed wooden flute of the 18th century, whose many chromatics had to be fashioned by the fingers.

**C. P. E. BACH (1774-1788), Wurttemberg Sonata No. 1 in A Minor for Harpsichord.** Of Bach's 22 children, four achieved fame that has lasted until today. The best known, Carl Phillip Emanuel Bach, has been called the founder of Classical style. He was in service to Frederick the Great in Berlin for 28 years, during which time he wrote numerous chamber works and concerti for flute, which was the instrument of his patron. The king kept him at court because of

(continued on following page)



## PROGRAM NOTES

(continued)

his fame, but he much preferred the more conservative compositions of Johann Quantz, the flutist, to the innovatively expressive style of Bach. C. P. E. was a great keyboard player, and himself seemed to prefer the clavichord to the harpsichord, although he was proficient on both. The Wurttemberg Sonata No. 1 is full of dramatic mood changes, "storm and calm", with many chromaticisms, and virtuoso runs for the harpsichord.

**JEAN-PHILLIPE RAMEAU (1683-1764), *Pieces de Clavecin en Concert No. 1 en Do pour clavecin, flute et violoncelle*.** This foremost French musician of the 18th century, known as opera composer and theorist, wrote five short suites which make up his *Pieces de Clavecin en Concert*, and published them in 1741, when the vogue for harpsichord pieces accompanied by other instruments was storming Paris. The French habit of naming pieces, which began with the early Basse dances of the 15th century and survived until the French revolution, is an early example of genre music, which eventually, in the Romantic era, reappeared in Schumann's piano music. *La Coulicam*; the hero of a book by Father Jean-Antoine Ducerceau, an acquaintance of the composer while he was still organist of the Jesuit Novitiate in Paris. *La Livri*: The Comte de Livri, a patron of the arts, died in the summer of 1741, the same year these suites were published. The piece may be seen as a lament for him; Rameau later introduced an orchestral version of it into his opera *Zoroastre*, as a gavotte. *Le Vezinet*: Though now a suburb of Paris, Vezinet was still country in the 18th century, and this music evokes a light-hearted carefree pastoral scene.

Program Notes by Judith Norell



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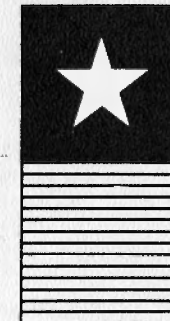
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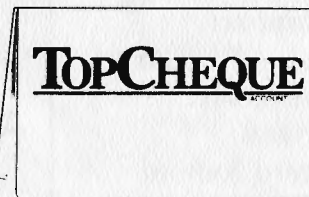


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